

Conversation with Per-Olow Leijon concerning the Chinese Exhibition.
June 14th, 1974

More

1. Outside signs must be both in English and Chinese, in lettering of the same size, and preferably parallel, but English must not be above the Chinese.
2. Sign just inside the entrance - introduction to the Exhibition - in Chinese and English.
3. Stockholm used photographic enlargements of Chinese text.
4. Films supplied by Chinese: one of excavations at Ch'ang Sha, 45 mins., one on general archaeology, 1½ hours, but both 35 mm. not 16 mm.
5. Chinese prefer or insist on the Exhibition being presented in 34 sections, each one as a unit. The Chinese did not like their arrangement of British text.
6. Chinese curators by no means averse to physical work, and seem to have had considerable museum experience.
7. Requested two armed guards at entrance and 2 at exit.
8. Cases must be locked at all times and sealed by the Chinese.
9. Beware of private people or enterprise trying to exploit the Exhibition or your museum to make a fast buck.
10. In Stockholm visitors were allowed to photograph, but I notice Toronto allows no photographing by visitors.
11. The bronze vessel type Yu, #97 in London catalogue, is extremely fragile, on the point of collapse, in the worst of condition, and must be handled with great care.
12. The Chinese require an office by themselves, for their own use, and must have a constant supply of thermos bottles of hot water.
13. Stockholm early in the game completely sold out on their posters.

What is life like in China?

The answer is that none of us really knows. We may have read the superficial reports by some of the "instant expert" reporters who have had a few days' or, at most, a few weeks' guided tour of what the People's Republic wants them to see, which makes their conclusions less than authentic.

Now, at long last, comes an American who can fill that vast information vacuum -- Gerald Tannebaum. For the past 26 (that's right, twenty-six) years he has lived and worked in the People's Republic of China. He returned to the United States in early 1972, with a literally fantastic story of life behind the "Bamboo Curtain" -- a story no other American has.

Born in Baltimore, Gerry Tannebaum graduated from Northwestern University in 1939. Prior to World War II he was an actor and a writer-director on radio. After entering the Army, he was editor of an Army newspaper. Later he attended Officer Candidate School and spent the rest of the war with the Armed Forces Radio Service -- winding up as vice-head of the Armed Forces Radio in China, a position he held until June of 1946.

By this time he had developed a deep affection for the Chinese. When he was offered the job of Executive Director of the China Welfare Institute, he stayed on endeavoring to help the people. The China Welfare Institute is a private organization devoted to developing model projects in the fields of health, welfare and the cultural arts. The Institute is headed up by Madam Sun Yat-Sen, Vice-Chairman of the People's Republic. From 1949 onward, Tannebaum was Advisor to the Institute. As part of his duties with the Institute, he founded the first Children's Theatre in China.

Gerry is married to a beautiful Chinese actress, Chen Yuanchi (the name, very appropriately, means "precious jewel"). Yuanchi (pronounced you en she) graduated from the Shanghai Dramatic Academy, specializing in modern drama. For the past 19 years she has been with the Shanghai Peoples Art Theatre, performing extensively throughout China.

Gerry Tannebaum can talk on any and all aspects of life in China as seen from an American's eyes (not the least of his exciting stories relates to living through the great "Cultural Revolution"). Chen Yuanchi is available to talk about the role of women and all aspects of culture today in China. The Tannebaums are also available for a joint program covering the entire gamut of life in the People's Republic of China.



Programs by CHEN YUANCHI

"THE NEW WOMEN OF CHINA"

"THE MODERN CHINESE THEATER"

"EVERYDAY LIFE IN CHINA"

National Gallery of Art



Washington, D.C. 20565

Office of the Director

June 17, 1974

Dear Mr. Wilson:

Upon the conclusion of negotiations now underway in Peking, the United States will be privileged to be the host to the archeological exhibition for six months. The exhibition is scheduled to open at the National Gallery in December 1974, and then move to the Nelson Gallery-Atkins Museum in Kansas City before it returns to Peking.

Following the pattern established in other host countries, the Department of State has asked the National Gallery to form a special committee for the Chinese Exhibition to carry out certain responsibilities in connection with the exhibition during its stay in the United States.

On behalf of the National Gallery, I am writing to ask you to serve on this committee and to assume whatever working obligations the Department of State may suggest that the committee undertake.

I look forward to working with all of you on this important event.

With all best wishes, I am,

Sincerely,

J. Carter Brown

J. Carter Brown

Dictated by him and signed in his absence.

Mr. Marc F. Wilson
Curator, Oriental Art
William Rockhill Nelson Gallery of Art
Atkins Museum of Fine Arts
4525 Oak Street
Kansas City, Missouri 64111

Cat. Causes. Nat. Gal.

June 21, 1974

Mr. J. Carter Brown, Director
National Gallery of Art
Washington, D.C. 20565

Dear Mr. Brown:

In response to your request of June 17, 1974, I am happy to say I shall serve with pleasure on the special working committee for the "Exhibition of Archaeological Finds of the People's Republic of China".

If and when I can be of help to your or to the committee, please do let me know.

With every good wish,

Yours sincerely,

Marc F. Wilson,
Curator of Oriental Art

WILLIAM ROCKHILL NELSON GALLERY OF ART
ATKINS MUSEUM OF FINE ARTS
KANSAS CITY, MISSOURI

5th August, 1974

J. Carter Brown, Esq.,
Director,
National Gallery of Art,
Washington, D.C. 20565

Dear Carter,

There is one aspect of the newly proposed itinerary for the Chinese exhibition which concerns me very much. It is the matter I mentioned in my letter of July 30th, that is the shortness of time between the closing in Washington and the opening in Kansas City.

The best estimates I have been able to get from those who have had the exhibition are that packing requires approximately eight days and installation approximately two weeks.

With our present schedule, installation time here will be limited to one week. This is not impossible, but will certainly require quite a bit of doing.

Every good wish.

Sincerely,

Laurence Sickman
Director

LS:jf

None

Office of
LAURENCE SICKMAN
DIRECTOR

WILLIAM ROCKHILL NELSON GALLERY OF ART
The William Rockhill Nelson Trust
ATKINS MUSEUM OF FINE ARTS
4525 OAK STREET
KANSAS CITY, MISSOURI 64111
(816) 561-4000

UNIVERSITY TRUSTEES:
MILTON MCGREEVY
MENEFFEE D. BLACKWELL
HERMAN R. SUTHERLAND

30th July, 1974

J. Carter Brown, Esq.,
Director,
National Gallery of Art,
Washington, D.C. 20565

Dear Carter,

Well, well, I can see this is going to be quite a performance.
Rather taxing, I am afraid, but surely rewarding.

Thank you so much for sending us the revised exhibition schedule,
which I understand to be as follows:

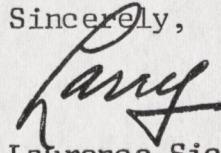
National Gallery: First preview, Monday, December 9, 1974
Public opening, Thursday, December 12
Closes, Sunday, March 30, 1975

Nelson-Atkins Public opening, Sunday, April 20, 1975
Closes, Sunday, June 8th, 1975

I may add that probably our first opening, now scheduled for
Sunday, April 20th, will be a preview. With the showing time in Kansas
City reduced to 49 days, I believe it would be almost imperative for
us to stay open on Mondays, contrary to our normal schedule. I
estimate that we have 20 days for packing in Washington, shipping to
Kansas City, unpacking and installation. This may be a little tight
but it is our anticipation that all cases and display areas will be
in perfect order by that time so that the material can be installed
immediately as it is unpacked.

With every good wish.

Sincerely,



Laurence Sickman
Director

LS:jf



ÖSTASIATISKA MUSEET

MUSEUM OF FAR EASTERN ANTIQUITIES

Skeppsholmen

100 14 Stockholm 100 - Sweden

Tel. 24 42 00 väx.

Mr Marc Wilson
Curator of Chinese Art
Nelson Gallery of Art
4525 Oak Street
Kansas City, Mo. 64111
U.S.A.

Stockholm, July 22nd, 1974.

Dear Marc,

After closing the Chinese Exhibition we are now busy packing the same ,
checking each and every item, and I am happy to report that no new da-
mages have been discovered.

Altogether more than 200.000 visitors saw the exhibition in the 66 days
it was open to the public (200.048 to be exact) making it ~~the~~ 3rd most
well-attended art-show ever held in Sweden, but as the others were open
twice and three times as long and just a few ten thousands more, the Chi-
nese show had a daily average of almost twice and thrice that of the oth-
ers! Our 40.000 catalogues were all sold out and we have ordered an extra
10.000, many of which have already been ordered by the visitors the last
days and now by phone, and these catalogues are to be sent out C.O.D.
Enclosed you will find a set of slides which will - hopefully - give you
some idea of our arrangements for the Exhibition in regard to the colour-
scheme used in the rooms and cases. You will also find a set of black-and-
white photos at the back of which I have written down what room it is and
also within brackets what that particular ^{room} ordinarily is used for. I do hope
that you will find the information useful.

One more little thing: on one of the last days the show was open we had
more than 8.000 visitors in one day, and the over-all wear and tear on
the personel (myself included) and the building is terrific. Among
other things, the whole place is now so dusty it is unbelievable, and the
whole museum has to be thoroughly cleaned up before we open with our per-
manent exhibition on August 1st.

All the best to you and all the friends over at the Gallery

as always
Per-Olov

*when we ran out of catalogues.

Ch. Carver. Shark Aulom



ÖSTASIATISKA MUSEET

MUSEUM OF FAR EASTERN ANTIQUITIES

Skeppsholmen

100 14 Stockholm 100 - Sweden

Tel. 24 42 00 väx.

Marc Wilson

Curator of Chinese Art

The Nelson Gallery

4525 Oak Street

Kansas City, Mo. 64111

U.S.A.

Stockholm, July 3rd, 1974.

Dear Marc,

Many thanks for two lovely days in Kansas City, as usual I was quite overwhelmed by all the courtesy, generosity and hospitality extended to me. I can only hope that one day, somehow I will be able to return a little of all the hospitality that you have given me over the years.

My trip up to Hartford was quite OK, except that the plane was some three hours late in Chicago. Colonel Richardson was quite a nice guy, and his collection of Chinese, Japanese and Korean stuff was pretty much what I had expected - quite uneven, but a few paintings and objects were actually pretty nice.

In New York I had two hectic days seeing John for dinner both evenings, looking at the things that are going to be included in the Wen Cheng-ming show and I see your point. I tactfully tried to plant the idea that he might change the name of the show to "The Friends of Wen Cheng-ming" - without pressing the point, and it seemed to ^{go}down quite nicely with him. By the way, John's friend Joe Hail seems in very bad shape and I am afraid anything can happen to him - at any time.

Back in Stockholm I had expected and hoped to be able to take it easy for the weeks before we close the Chinese show, but somehow a lot of things seem to have piled up in my absence and new problems occur every day. Not with the Chinese though, they are so satisfied with everything now, they are practically purring like cats!

I am sending you today under separate cover a set of the postcards, the posters and slides that we had made for the show but I am afraid that I was overly optimistic when we met in K.C. as all that material were made either by Rainbirds in London or by Magnum photo (the slides) which means that all the material already is copyrighted. Sorry about that! The photo on the cover and page two have been taken by Per-Olle Stackman and sold to

us, which means that if you should want to use the same photos - which could be arranged, I am sure - you would still have to pay him for the right to use his photographs. I am terribly sorry that I don't seem to be able to help you and the Nelson Gallery very much in this matter, but as I said I obviously was too optimistic before.

So far, we have had more than 130.000 visitors and altogether we expect to have about 160.000 in the 66 days it is displayed here (the show that is). Up to now we have sold more than 25.000 copies of the catalogue - at 4.50 US dollars a copy, which is more than Museum catalogues usually costs in Sweden, although it certainly is not expensive considering what you get for your money. So roughly every fourth visitor buys a copy, which is a much higher average than we usually have.

I would say that on the average 30 - 35% of the overall number of visitors come to the Museum between 5 and 9 P.M. when we are not ordinarily open. This refers to weekdays, on Saturdays and Sundays we are open from 12 noon to 5 P.M. The number of visitors naturally fluctuates in the evenings, but since we started with public guided tours two evenings a week the number of visitors in the evenings have increased considerably - strangely enough not only on the days with the guided tours. I know that you don't plan public guided tours but our schedule is as follows (except for the specially ordered tours to art-groups, school-classes etc.): Every week-day at 1 P.M. in Swedish. Every Tuesday and Thursday at 7 P.M. in Swedish. Every Monday, Wednesday and Friday at 3 P.M. in English or French. The weekday 1 o'clock tour is sheer madness, usually a crowd of 300-400 people attend.

Another small detail, I think I mentioned to you that the small gilt bronze leopards from Princess Tou Wan's tomb can preferably be put on a small turntable; just make sure it turns counter-clock-wise if you are going to use that arrangement. Here the turntable turns clock-wise and the leopards thus turns backwards so to say.

I am trying to think about if there is anything else I can advice you on but cannot think of anything. Whenever there is something you would like to hear our opinion about or any experience that we can share with you in regard to the Chinese show - or in any other matter, as you know - please don't hesitate to write and ask me.

Slides and photos of the installation arrangements here are being taken and will be sent over to you as soon as I receive them from the photographer.

As always, yours

Per Olav



Ett hus fyllt med bilder



IBLAB

Information/Bild/Läromedel

Box 52, Ljungbygatan 13, 260 70 Ljungbyhed, Tel. 0435/407 65

Stockholmskontor: Styrmansgatan 17, 114 54 Stockholm, Tel. 08/63 26 60

Postgiro 69 22 79-3, Bankgiro 400-1186, Telex 72347 IBL S

William Rockhill Nelson Gallery of Art
Att. Curator Marc F. Wilson
4525 OAK Street
Kansas City, Missouri 64111

USA

Ljungbyhed den

8.11.1974

Sweden

JM/ib

Dear Mr. Wilson,

Thank you for your letter of November 4th.

Today I have sent a letter to Mr. Amussen at National Gallery of Art in Washington D.C. authorizing him to release the separations to you.

Inclosed you will find a formal statement bill for your rights to reproduce the posters.

Yours sincerely

Jan Moen

SWEDEN BOND

TUMBA



ÖSTASIATISKA MUSEET

MUSEUM OF FAR EASTERN ANTIQUITIES

Skeppsholmen

100 14 Stockholm 100 - Sweden

Tel. 24 42 00 väx.

Mr Marc Wilson

Curator of Chinese Art

Nelson Gallery of Art

4525 Oak Street

Kansas City, Mo , 64 111

U.S.A.

Stockholm, September 2nd, 1974.

Dear Marc,

I do not know if this letter will just confuse you, but as you remember you asked me to find out if I would be able to provide you with any information and public relations material for the Chinese Archaeological Exhibition and in my previous letters I told you we did not own the material that we used. Now I have found out that the Photographer of the head of the Flying Horse that we used as one of the posters is quite willing to sell that photo to you. Also the people involved with the other poster, that of the Jade Suit can make the same arrangements for you. As a matter of fact the people on the Swedish side has promised to send the relevant material, colour transparency and colour separations ready for the printers to Ms Frances Smyth, Associate Editor at the National Gallery in Washington, D.C. and I presume that if you contact her the material could be made available to the Nelson Gallery as well and in this way you naturally could save a considerable amount of money.

If you decide that the Swedish Posters were good enough to use the people to deal with is of course Ms Smyth at the National Gallery, who by now should have the material and the Photographer Mr Per-Olle Stackman, whose adress is Rindögatan 28, 11535 Stockholm, who took the head of the Flying Horse and Mr Jan Moen, IBL AB, Bildarkivet, Box 52, 260 70 Ljungbyhed, who has the copyrights for the poster of the Jade Suit.

Hoping that this may in some small way help you I send my very best to everyone at the Gallery

As always
Per-Olle

WILLIAM ROCKHILL NELSON GALLERY OF ART

The William Rockhill Nelson Trust

ATKINS MUSEUM OF FINE ARTS

4525 OAK STREET

KANSAS CITY, MISSOURI 64111

(816) 561-4000

October 8, 1974

Mr. Per-Olow Leijon
Ostasiatiska Museet
Skeppsholmen
100 14 Stockholm 100
SWEDEN

Dear Peter,

My long silence in replying to your letter of September 2 does not mean we are not grateful to you for your good help. I have been so busy with doing the catalog for John Crawford's exhibition that virtually everything else has been let slide for the last few weeks.

I have just been in contact with the people at the National Gallery in Washington and they tell me that the transparency and color separations of the head of the flying horse -- that is the marvellous large poster you used -- have been lost by someone in Stockholm and that they have never had them in Washington. It seems to me to be a bit odd that the transparencies and separations should have been lost. Do you think that story is true? We would certainly like to use that poster and would like to buy the transparency, copyrights and separations. I suppose Stackman has the rights and the transparency, but who owns the color separations?

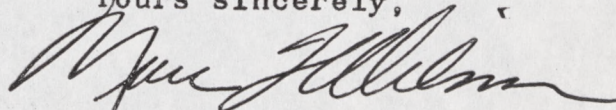
We also want to use the poster of the jade suit as does the National Gallery. I shall write to Mr. Jan Moen about arrangements for sharing it with the National Gallery.

Actually the Ms. Smyth you mention has received nothing so far, though they hope to receive the transparencies of the jade suit and the color separations soon.

The Crawford catalog was a Herculean effort, done under great stress and pressure of time. I hope he likes it. I shall of course send you a copy as soon as it is available.

With warmest thanks and every good wish,

Yours sincerely,



Marc F. Wilson,
Curator of Oriental Art



Ett hus fyllt med bilder



IBLAB

Information/Bild/Läromedel

Box 52, Ljungbygatan 13, 260 70 Ljungbyhed, Tel. 0435/407 65

Stockholmskontor: Styrmansgatan 17, 114 54 Stockholm, Tel. 08/63 26 60

Postgiro 69 22 79-3, Bankgiro 400-1186, Telex 72347 IBL S

Mr Marc Wilson Curator of Oriental Art
Nelson Gallery
4525 Oak Street
64111 Kansas City, Mo
USA

Ljungbyhed den 1974-10-18
Sweden

JM/bm

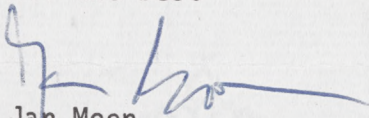
Dear Sir,

From Mr Per Olof Leijon, Östasiatiska museet, we have been informed that you are interested in the posters of the Chinese Art Exhibition. We are glad to say that you can produce the posters from our printing material if you like.

The printing material now has been sent to Museum of Art in Washington and you can have it from there. Our reproduction fee will be \$ 300:- for each poster.

Please inform us if you accept this proposition.

All the best


Jan Moen

SWEDEN BOND

TUMBA



ÖSTASIATISKA MUSEET

MUSEUM OF FAR EASTERN ANTIQUITIES

Skeppsholmen

100 14 Stockholm 100 - Sweden

Tel. 24 42 00 väx.

Marc F. Wilson
Curator of Oriental Art
Nelson Gallery
4525 Oak Street
Kansas City, Mo 64111
U.S.A.

Stockholm, October 19th, 1974.

Dear Marc,

It was so good to hear from you again, and certainly I understand that you have been too busy with the forthcoming Crawford as well as the Chinese Exhibition to have time to write letters.

I was a little disturbed by your mentioning that the colour-separations had not yet arrived at the National Gallery, but on inquiring with the printers and the company that has the copy-rights they assure me that the colour-separations to both the posters had been sent off last Monday and that your letter to me and the parcel with the colour-separations must have met mid-air somewhere over the Atlantic. In regard to your question about who owns what, I can only tell you what I have been told namely that Mr Stackman and Mr Moen owns the transparencies of the Flying Horse and the Jade Suit respectively, but that the colour-separations belong to the Swedish printers, a company named Jernströms. I do not know why the separations do not belong to us who ordered the job done, but that seems not to be the case. As I understand it the separations shall belong to the printers so that they would benefit if a second edition was printed. My impression is that you and the National Gallery will have to pay for the copy-rights to Mr Stackman and to Mr Moen plus the prize for making duplicates of the colour-separations to the printers, but this should still be a minor cost as compared to if you had to start from scratch making your own posters. And I certainly do hope that this arrangement will work out well, and it should save you both money and time.

It seems to be true that the original transparencies were lost for some time, but you do not need the original transparency as long as you get the colour-separations, do you?

If I sound a bit vague in my information about the above-mentioned things it is because I was away in the US when the posters were prepared and printed before the opening of the exhibition, so I do not know all the ins and outs of it.

But the important thing, as I see it, ^{is} that you do save some time and money this way. And by God, I certainly do hope that Ms Smyth at the National Gallery really has received the separations by now.

Over here at the Museum we have had a marked increase in attendance even when we have no special show on, but just our ordinary display which in itself of course is rather special. Just now we have a small show on, where a Swedish potter displays his stoneware made exactly in the old Chinese technique producing celadon and temmoku glazes. He has furthermore built up a Chinese kiln in the slope outside the Museum and last week-end he was actually firing some bowls and plates in the kiln and the fire and the smoke attracted a considerable amount of visitors. And on the 20th of November we will open an exhibition of Thai sculpture that we have borrowed from the National Gallery in Bangkok.

I am a little depressed these days because besides too much to do, I just last week got information from the Chinese Embassy here that they had decided to invite the honorary committee for the Chinese show in Sweden for a trip to China in November, and naturally I was not included in the honorary committee, I just did the job! What bugs me is that in July Bo Gyllensvärd and I got an invitation to go there but now that seems all forgotten. But the thing that really hurts is not the missed trip to China, but the fact that I had planned to go on to Japan after the trip to China was finished and now both trips have to be cancelled. I know that objectively speaking I have been extraordinary lucky in that I have been allowed to travel so much as I have, but how the hell can you be expected to be objective about something that involves a trip to China and Japan!

All the best to Mr Sickman, Mrs Finell, beautiful Ellen and all the other friends at the Gallery.

Yours sincerely
Per-Olov

Nov. 4, 1974

Telephone conversation between M. Zinoman (State Department) and M. Wilson

Zinoman called to say that security in flight would be provided by FAA Skymarshalls, who will ride in the planes. Wilson inquired about the FBI vis-a-vis external security while the exhibition is on view in Kansas City. Zinoman replied that the FBI will play no formal role, but will as a matter of course be concerned and will act as intelligence clearing house. Zinoman expected that local external security will be handled by the Kansas City Police. The FBI will not supply security coverage for the Chinese Curators. It is Zinoman's view that such security coverage is no longer necessary ~~in~~ because people were becoming more accustomed to having the Chinese around. Zinoman also said that the Department of State will pay for the Chinese and will make a grant for the Nelson Gallery to administer. Zinoman also expressed the hope that the Chinese will want to stay in an apartment. He said he was checking with the liaison office for confirmation.

WILLIAM ROCKHILL NELSON GALLERY OF ART

The William Rockhill Nelson Trust

ATKINS MUSEUM OF FINE ARTS

4525 OAK STREET

KANSAS CITY, MISSOURI 64111

(816) 561-4000

November 4, 1974

Mr. Jan Moen
IBL AB
Box 52, Ljungbygatan 13
260 70 Ljungbyhed
SWEDEN

Dear Mr. Moen:

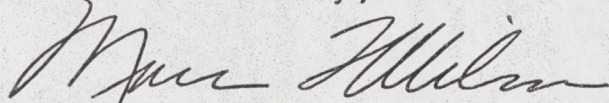
I am happy to inform you that we accept your proposal to sell the Nelson Gallery-Atkins Museum the reproductions rights for your posters for the Chinese Art Exhibition. It is our understanding that your fee will be US\$300.00 for each of the two posters, making a total of US\$600.00.

Please send us a formal statement billing us US\$600.00 for the rights to reproduce the two posters.

After you have received our check, which will be sent upon receipt of your statement, I should appreciate it if you would write a letter to Mr. Theodore Amussen of the National Gallery, Washington, D.C., 20565 authorizing him to release the transparencies and color separations to us.

With warmest thanks for your co-operation,

Yours sincerely,



Marc F. Wilson,
Curator of Oriental Art

cc: T. Amussen

November 12, 1974

Mr. Per-Olle Stackman
Stackman-foto AB
Rindögatan 28
115 38 Stockholm
Sweden

Dear Mr. Stackman:

Mr. Theodore Amussen, of the National Gallery, Washington, showed me last week a number of color transparencies and black-and-white photographs which were taken by you.

The Nelson Gallery is interested in examining all of them for possible use in the installation or in publicity coverage of "The Exhibition of Archaeological Finds from the People's Republic of China."

Specifically, we would like to purchase from you the rights to use your transparency of the detail of the head of the flying horse which was used to make one of the posters for the Ostasiatiska Museet. We, too, would like to use it for making a poster and possibly also for other purposes connected with publicizing the exhibition.

I should appreciate hearing from you about your prices for allowing us to use your transparencies and photographs.

If you are agreeable, you might write to Mr. Theodore Amussen, Editor-in-Chief of the National Gallery, authorizing him to mail to us the transparencies and photographs you have already sent to him for his inspection.

Yours sincerely,

Marc F. Wilson,
Curator of Oriental Art

MFW:jpw

November 13, 1974

Mr. Hsieh Chi-mei
Liaison Office of the People's Republic of China in the
United States of America
2300 Connecticut Avenue, N.W.
Washington, D.C. 20008

Dear Mr. Hsieh:

What a perfect and memorable ending you provided to my stay in Washington. Delicious treats and a wonderful introduction to a kind of liqueur I had never sampled. Thank you very much for these treats and for your good help and warm welcome.

It appears at this point that we shall indeed be making a publication which is basically a picture book, but one somewhat different from that produced by the National Gallery. We do have our black and white material from Rainbird, in London, but we might possibly be able to substitute some of your material for theirs. Also, it is conceivable that some local advertising and public announcements of the exhibition could make use of your color transparencies.

For these reasons I should like to ask you to authorize Mr. Amussen of the National Gallery to turn over to us the color transparencies and black and white negative material of the objects which you supplied him. I have the feeling that the National Gallery will soon have no further need of that material and should be in a position to send it to us as soon as they hear from you.

I enclose herewith a Xerox of the editorial I promised to send.

Please convey my best regards to Mr. Chang.

With renewed thanks and every good wish,

Yours sincerely,

Marc F. Wilson,
Curator of Oriental Art

MFW:jpw

M.W. copy

WILLIAM ROCKHILL NELSON GALLERY OF ART
The William Rockhill Nelson Trust

ATKINS MUSEUM OF FINE ARTS

4525 OAK STREET

KANSAS CITY, MISSOURI 64111

(816) 561-4000

November 13, 1974

Mr. Theodore Amussen
Editor-in-Chief
National Gallery of Art
Washington, D.C. 20565

Most gracious sir:

I and the Gallery are deeply in your debt. I cannot thank you and the staff of your office enough for the help you have so graciously given us at so many stages and for the materials you provided us.

I have written to Stackman-foto AB requesting prices for the use of their photographic material, both black-and-white and color, which you now have with you. I have requested they write you a letter authorizing you turn over all that material to us. Do you foresee any reason at your end why you would need to keep the Stackman material beyond the end of this month?

I have also written to our pal Mr. Hsieh asking for a similar letter of authorization for the black-and-white and color material which he turned over to you.

I should also like to confirm my understanding that you will be able to let us have the silkscreen negatives for the wall labels and case-object labels when you have opened.

I should like to confirm our intention to have Princeton Polychrome print 20,000 of the vertical red pennants with the Chinese title of the exhibition. We would like our text to be added at the bottom of the pennant, as you are also planning to have done. The type style should be the same as that used for the small post of the jade body-stocking as printed for us. We should like to see a proof of this from Princeton Polychrome for our approval. The bottom text should read:

Nelson Gallery-Atkins Museum
Kansas City

We definitely wish to have our pennants printed on plastic similar to that used by the Swedes. If Princeton Polychrome will not be able to use plastic stock, please let me know so that we can make other arrangements.

Mr. Amussen
November 13, 1974
Page two

The text for the small poster of the jade body-stocking printed for us should be set in a type face as close to the Swedish type face as possible. Here again we should like to have proofs from Princeton Polychrome so that we can approve the layout and type style. That protects Princeton Polychrome and us, and does insure that no feelings of unhappiness might arise. I should think the text would be placed where the Swedish text appears in the small poster. We do not want a label text in the upper left corner. The text should read:

The Chinese Exhibition
Archaeological Finds of the People's Republic of China
Nelson Gallery-Atkins Museum *< Kansas City*
April 20 through June 8

Are you using this title in Chinese for this poster? The large poster of the jade funerary suit is to be without text. We request 2,000 copies.

Judging from your remark that Princeton Polychrome would have no trouble scaling down the separations, I conclude that the separations are continuous tone. That being the case, Princeton Polychrome could make a duplicate set of separations for us, if need be. We might want to use sizes of the jade funerary suit poster other than those provided by Princeton Polychrome. A duplicate set of them would be the only answer. I shall let you know when we make that decision.

I have written to Moen explaining that we will pay him only for the rights to the separations of the jade suit.

With renewed thanks and apologies for the clipped, business-sounding manner of this letter,

Yours sincerely,

Marc F. Wilson,
Curator of Oriental Art

MFW:jpw

November 13, 1974

Mr. Jan Moen
IBL AB
Box 52, Ljungbygatan 13
260 70 Ljungbyhed
SWEDEN

Dear Mr. Moen:

Thank you very much for responding so quickly to my letter of November fourth.

Since writing to you I have met with Mr. Theodore Amussen, of the National Gallery, Washington. Some complications have arisen from those meetings which bear upon our negotiations with you.

Mr. Amussen wishes to retain possession of the separations in Washington for the duration of the exhibition there, which means from now until the end of next March. We would thus not be able to use them for our own printing here. I have made arrangements with the National Gallery to print for us the poster of the jade suit.

We absolutely must be able to print the detail of the head of the flying horse here. But since we cannot obtain your color separations from the National Gallery in time to do that printing, we must now turn directly to Per-Olle Stackman and make a contract with him to use his original transparencies.

Since we will be using only one set of your color separations I should like to take the liberty of reducing the bill for your fee to United States \$300.00. If this meets with your approval, we shall send you a check. Please, do let me hear from you.

Yours sincerely,

Marc F. Wilson,
Curator of Oriental Art

MFW:jpw

Mr. Marc F. Wilson
William Rockhill Nelson
Gallery of Art
4525 Oak Street
Kansas City, Missouri 64111
U S A

Stockholm November 18th 1974

stackman - foto ab



rindögatan 28
115 35 stockholm
telefon 61 58 00
telegramadress stafot

Dear Mr. Wilson:

Thank you very much for your letter of November 12th which arrived today.

We cabled to Mr. Amussen today and tried to stop the return to Sweden of our China material. We asked him to mail it directly to you. If it was too late we will send it back to you immediately upon its arrival.

We are happy that you are interested in our material. But at the same time we are a little confused as we don't understand if you are going to get the exhibition too in Kansas City?

The prices for your possible use of the photographs are as follows:

The flyer

The color transparency - The Flying Horse - \$ 100.-
The black & white print - The Jade Suit - \$ 50.-

Exhibition display

Black & white \$ 30 - 50.- each - depending on size - exclusive enlargement
Color transparencies to be shown in projection \$ 40.- each
" " " " sold at the exhibition \$ 50.- each

Poster - to be sold

Color \$ 500.- each
Black & white \$ 300.- each

Poster - not to be sold

Color \$ 300.- each
Black & white \$ 200.- each

Pressrelease pictures

Black & white \$ 75.- each exclusive printing costs

For television

Color \$ 100.- each
Black & white \$ 50.- each

stackman - foto ab



rindögatan 28
115 35 stockholm
telefon 61 58 00
telegramadress stafot

When you have chosen the material you might need please return the rest to us as soon as possible. We like to use it for articles in American dailies and weeklies in connection with the opening of the exhibition in Washington in the beginning of December.

Looking forward to hear from ^{you} we remain

Sincerely yours

Stackman Foto AB

A handwritten signature in dark ink, appearing to read 'Per-Olle Stackman'. The signature is fluid and cursive, with the first name 'Per' and last name 'Stackman' being more distinct than the middle name 'Olle'.

Per-Olle Stackman

National Gallery of Art

Washington, D.C. 20565
Telephone: (202) 737-4215
Cable Address: NATGAL

November 18, 1974

Mr. Marc Wilson
Curator of Oriental Art
Nelson Gallery-Atkins Museum
4525 Oak Street
Kansas City, Missouri 6411

Dear Marc:

This will be a jumble of a letter in no particular order and will recapitulate much of what we have discussed plus some added stuff. First, I'm enclosing a xerox copy of all of the front matter in the first signature of our illustrated catalogue. This reflects changes made by the Chinese Liason Office here. Mr. Hsieh has also just sent over to us his suggested changes in the wall labels and some of the object labels. When we have decided what to do with those we'll see you get a corrected copy in due course, but the way things look now the changes will be extremely minimal.

Hsieh has approved our doing the jade suit and the detail of the flying horse's posters. We did not have a copy of the Swedish flying horse poster to show him so we showed him the transparency from Stackman which satisfied him. This transparency is, apparently, slightly out of focus. We have no further use for this transparency, so it is enclosed with this letter. Would you get in touch with Stackman to arrange the fee amenities? We have returned all of his other materials to him.

The large jade suit poster will carry only a small descriptive caption at the bottom as did the Swedish poster*. It would be a simple matter to have your order for that poster ride ours with Princeton Polychrome; doing both runs together would obviously cut costs which we'll share on a prorated basis. However on the small jade suit ours (and, as I understand, yours as well) will not only carry the caption (at the top left, small) but the full exhibition title plus the Gallery's name and dates. Now Sweden did not send us color separations for the small poster, so Princeton will have to make a set based on rescreening the large jade suit poster. This is a mechanical process which can be done with excellent results by the skilled technicians at Princeton. There will

right / 4

* Your 2 A will only have the small
credit line - lower right

letter:

Unfortunately we returned all of Stackman's transparencies and black and white prints save for the detail of the flying horse which is sent to you with this letter. I guess I didn't get my signals straight and should have hung on to them. But he did write a letter asking that we return them. I am sure there will be no problem in his sending them all back to you immediately. *

We will look forward to a communication from Mr. Hsieh permitting us to let you have all the Chinese negatives and transparencies when we are through with them. We still have not resolved the problem of what we are going to use for slides, we yet may take the route of using those transparencies rather than photographing from the really excellent color plates in the PRC books we have.

There should be no problem as to your having in due course silkscreen negs for the wall labels and the case-object labels after they have served their purpose here.

Now as to the vertical red pennant with the calligraphy: the Swedes did use plastic for that and it turned out very well as you know, but to get the same mylar material here is not only very expensive, but it is extremely difficult if not impossible (due mainly to the oil situation). Princeton is now looking into a plastic coated paper stock and I would strongly believe that that will be the route we will take. You might check with some local printers to see what their reaction might be to the use of plastic for this purpose. I feel certain that their response will be the same as Princeton's. We will be getting samples of the paper and I'll show them to you. I do think in this case that we should do our best to print the banner together because it will certainly keep the unit cost down. I feel that we will probably want at least 20M of it also if not a good deal more. It should be an attractive, gay and inexpensive souvenir of the exhibition and the final selling price should be quite minimal. But more on this later. We can easily have our designer do your imprint for it in a good strong sans serif face such as Helvetica or Univers--that's what we'll be using.

As I said in my main letter, it is best if you dealt directly with Princeton for your flying horse poster and for the small jade suit one. We can pool our printing on the large jade suit as it will have only a caption copy on it. We are not using Chinese calligraphy in any of our posters save for the thin vertical one and of course for all of our in and out-door exhibition signs which will

only
for NGA

* This we discovered later was not so - they were not sent & as soon as our needs are over for them (soon) they'll be sent to you. Stackman has given his OK.

be a charge for this set of separations and if you are to use them for your poster their cost again should be borne by both of us pro rata. The design specifications for your small poster had best be handled directly between you and the printer; and I think this same arrangement should apply for the large poster of the flying horse detail because it too will have separate museum names and dates.

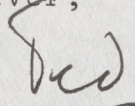
We had a long session this week with Dave Johnson the head of Princeton Polychrome and we fed him all the information he needs now (including all of the Swedish separations) to come up with some cost figures. He is basing his estimates on first printings of posters at 2,000 copies with additional thousands. He will get these estimates to us as quickly as possible so I imagine we'll be hearing from him this week and I'll relay the figures to you right away.

The other poster, the long Chinese calligraphy one printed in red on white plastic--Princeton felt that getting a proper plastic for it might be difficult (costly) but will look into it fully and let us know. We'll probably want to print this in some quantities.

What happens now with your catalogue for the exhibition? As I told you the printer for our two catalogues has already committed his company to sufficient stock to print an over-run of 30,000 copies of the color signature as you asked. I hope you can decide fairly quickly what your plans will be so that we can come to a fair and amicable solution as to the disposition of the paper if you end up by not wanting the color after all. *(We have since discussed this)*

A week from this Monday the great surrounding moat of the Gallery will be breached by the invaders from the north--then the fun begins until the crowds descend upon us on the fateful day of Friday, December 13. Go with God. All the best,

Yours ever,



Theodore S. Amussen
Editor - in - Chief

P.S. Your letter of November 13 just arrived and thank you muchly for your words of praise. I am delighted that we have been of some help and I hope we will continue to be. Now to answer some of the things you brought up in your

simply be the official title of the show in both English and Chinese.

Duplicate sets of any of the color separation sets can easily be made by Princeton at any time you might want them.

SVEN ANÉR

Grävlingsvägen 54

161 37 Bromma

Telefoner: 08/26 60 92, 80 11 17

Studentgatan 1

211 38 Malmö

Telefon: 040/341 55

Sweden, Nov 20, 1974.

Mr. Marc F. Wilson

Nelson Gallery

Atkins Museum

Kansas City. Missouri. USA.

Sir, I take pleasure in offering you, cif Baltimore, 128.000 colour picture postcards as per samples and separate list enclosed, at \$ 2.500.--.

Background: When the Chinese Exhibition was in Stockholm I worked as press consultant for the Museum of Far Eastern Antiquities in Stockholm, together with, among others, photographer P Stackman with whom I understand you are in contact. I also sold, for the Museum, the English-made exhibition post cards. They sold very well, over 150.000, but still there was a remainder, which I am now offering you. I have for some time corresponded with Mr. Amussen of the Washington National Gallery on this matter, but have as yet received no firm reply.

For your information also: The Ontario Educational Communications Authority, 2180 Yonge Street, Toronto, Ontario M4S 2C1, Mrs. Peggy Buckley, has produced a TV film, " The Great Chinese Exhibition " (with some inserts produced by me) which might interest your networks and promote interest in the exhibition while in Kansas City - could you forward this message to the proper quarters? Yours sincerely

./. Postcards and list.

List of postcards offered by Sven Anér, Stockholm.

No. 80	8.000 cards
139	20.000
150-151	14.000
167	6.000
215	14.000
222	32.000
297	4.000
305	9.000
337	20.000
364	<u>11.000</u>

Total 128.000 cards.

./.

SVEN ANÉR

Grävlingsvägen 54

161 87 Bromma

Telefoner: 08/26 60 92, 80 11 17

Studentgatan 1

211 38 Malmö

Telefon: 040/341 55

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Sven Anér

List of postcards offered by Sven Anér, Stockholm.

No. 80 -89	8.000 cards
139	20.000
150-151	14.000
167	6.000
215	14.000
222	32.000
297	4.000
305	9.000
337	20.000
364	<u>11.000</u>
Total	128.000 cards.

handwritten numbers

./.

11/20/74 Charles Bailey, Editor of the Minneapolis Tribune. Charles Bailey and his wife are both deeply interested in China. Mrs. Bailey apparently operates an educational program which has something to do with China. Bailey himself was one of those who went to China last year or the year before as a member of a group of journalists. Bailey is excited about the exhibition coming to this part of the country and feels, as do we, that it is an honor and a responsibility. He appears to be a regionalist suffering from some impatience with the inequality this region suffers in the distribution of national cultural activity. He wishes to use his newspaper as a medium for education about China in general and about the exhibition in particular. He proposed to devote the entire ~~xxxxxx~~ Sunday ~~xxxxxx~~ magazine ~~xxxxxx~~ issue of his Sunday magazine to the exhibition. He asked about technical matters and about ~~xxxxxx~~ obtaining good color transparencies. I explained to him the restrictions placed upon photography during press openings and put him on to Katherine Warwicck at the National Gallery. I suggested he also contract Bruce Howell marketing manager of the London Times and Robert Harding Associates, London, both of whom would be in a position to be of substantial help, for a consideration, in fulfilling his need for material. I also mentioned Stackman's wonderful photographs of street scenes in China. Charles Bailey expressed an interest in running the articles prepared by the Nelson Gallery. The Denver plan was explained to him and his help solicited in extending the features of that program to the Minneapolis area. He expressed confidence that a great many people from Minneapolis would be visiting the exhibiton in Kansas City.

11/20/74 William McGonigle, Director, Joslyn Art Museum Omaha, Nebraska. McGonigle opened the conversation by questioning me about special arrangements and admittance for groups coming from Omaha. It was suggested that his groups try to schedule their visits to the off days during the week, but if weekends only proved feasible to them, then his group should plan to come Friday, and leave ~~Monday~~ Sunday afternoon. He thought at least four separate toures would come to view the exhibition. He was advised of the hotel facilities in Kansas City and was recommended to reserve blocks of rooms immediately. He queried the possibility of a course or a series of lectures which would prepare visitors from Omaha for the exhibiton. He was given an affirmative answer and was put on to Arne deKeijzer at the National Committee for U.S.-China Relations. ~~xxxxxx~~ The program of the National Committee was explained to him. He was then appraised of the Denver plan and questioned about the possibility of doing that in Omaha. He felt positive that the newspaper articles would be accepted to the local paper. It seems that one of his trustees is on the board of the newspaper. McGongle said he would solicit his help and advice about encourageing the newspaper to ~~xxxxxx~~ accept the Nelson Gallery articles. He was given names and sources of films to supplement his lecture program.

11/21/74 Dr. Ethel Nurge, Department of Human Ecology, K.U. Med. Center. Dr. Nurge wanted to find out whether the K.U. Med. Center library could qualify for a grant in aide to help put on a modest program about Chinese medicine. The library plans to make a small exhibitonx of its holdings dealing with Chinese medicine. Interpretation of this exhibition, which would not unfortunately be open to the general public, would be through a brief newspaper story announcing a public lecture on Chinese medicine to be given by the leading authority on the history of Chinese medicine in the United States. Dr. Nurge was ~~xxxxxxx~~ soliciting funds ~~xxxxx~~ to support the costs of the lecture. She was encouraged to seek assistance from the National Committe on U.S.-China Relations. She was also assured that such a lecture was within the limits of desireable interpretive programs. She was encourage to make sure that this famous doctor also got a spot on a local talk show in order to maximize the informational gain and distriibution of the lecturer's expertize.

DEC 2 - 1974

FORM NO. NGA-144
REVISED FEBRUARY 13, 1968SUPPLY REQUISITION NO.
1840

TRUST REQUISITION NO.

PURCHASE ORDER
NATIONAL GALLERY OF ART
WASHINGTONTHIS NUMBER MUST APPEAR
ON ALL PACKAGES AND PA-
PERS RELATING TO THIS
ORDER.

ORDER NO. E-62

DATE

NOV 29 1974

APPROPRIATION OR FUND

TRUST- 21-J

TO

S
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E
RRussell William Limited
9176 Red Branch Road
Columbia, Maryland 21045

CONSIGNEE AND DESTINATION

S Supply Officer
H National Gallery of Art
P 4th Street & Madison Drive, S.W.
T Washington, D.C. 20565
OYOUR QUOTATION Letter of quote
dated 11-27-74

TIME FOR DELIVERY

Completion date Dec. 13, 74

DISCOUNT TERMS

NET 30 days

F. O. B. POINT

Destination

SHIP VIA

ITEM NO.	ARTICLES OR SERVICES	QUANTITY	UNIT	UNIT PRICE	AMOUNT
	Cleaning of and final installation of plexi-glas according to the following breakdown of materials, equipment, and labor:				
	<u>Materials:</u> Cleaner	5	gal.	\$15.00	\$ 75.00
	K-Dry	10	gal.	\$ 2.00	\$ 20.00
	<u>Equipment:</u> Buffers (rent)	9	days	\$50.00	\$450.00
	(Including compound wheels and supplies)				
	<u>Labor:</u> Supervisor	72	hrs.	\$25.00	\$1800.00
	General	288	hrs.	\$15.00	\$4320.00
	Supervisor (overtime)	-----	----	\$32.00	-----
	General (overtime)	-----	----	\$19.00	-----
	NOTE: Should contractor's actual labor and materials be less than estimated in contractor's letter of November 27, 1974, billing shall be lowered accordingly, but total billings shall not exceed \$6665.00. All bill- ing to be itemized and documented as to labor and materials.				

MAIL INVOICE TO:

TREASURER'S OFFICE
NATIONAL GALLERY OF ART
WASHINGTON, D. C. 20565

VSJ/blt 11-27-74

TOTAL

Not to exceed
\$6665.00

SIGNATURE

NAME

Joseph G. English
Administrator

TITLE



*The Deputy Chief of the Liaison Office
of the People's Republic of China
Mr. Han Hsu*

requests the pleasure of the company of
Mr. Marc Wilson

at Dinner

on Wednesday, Dec. 4, 1974

at 7:30 P.M.

~~*R. S. Y. P.*~~


Tel. 797-9116

~~*2906 Connecticut Avenue, N.W.*~~

2301 S St., N.W. Washington, D. C.

For this occasion, please use the Constitution Avenue Entrance

Dinner will be served promptly at a quarter to eight


*The President of the National Gallery of Art
and Mrs. Paul Mellon*

*request the pleasure of your company
at dinner before a preview of the exhibition*

*Archaeological Finds
of the People's Republic of China
Tuesday evening, December tenth
nineteen hundred and seventy-four*

*at a quarter past seven
East Garden Court
National Gallery of Art*

*Please reply by
enclosed card*

Black Tie

CAT
Blurred

10th December, 1974

Professor Chang Kwang-chih,
Dept. of Far Eastern Anthropology and Archaeology,
Yale University,
New Haven, Conn. 06520

Dear Professor Chang,

As you probably know, the exhibition "Archaeological Finds of the People's Republic of China" is scheduled to be at the Nelson Gallery from April 20th through June 8th.

It is our hope to exploit the educational potential of the exhibition throughout the very wide area of the mid-West, Southwest, Rocky Mountain area and the Pacific coast. To this end we are seeking help from knowledgeable people in preparing material that will be used for a series of newspaper articles and, too, for audio-visual publications. We envisage the latter as being about a 25 minute tape coordinated with some 80 slides as illustration.

I am now making so bold as to ask if by any happy chance you would be willing to help us in this project.

This would involve an article of approximately 5,000 words. A theme we could suggest would be the beginnings of China from, say, the Lantien Man to the founding of the Shang State.

Should you consent to do this, your paper would probably be adapted for cassette tape coordinated with the slides, and also adapted for newspaper publication. Needless to say, any adaptations of this kind would be submitted to you for your approval.

In the matter of slides it would be very helpful if you could suggest any that you think would be helpful, some of which could come from objects in the exhibition. Other slides could be made from some of the splendid publications by the Wen Wu Press, which have color plates of really good quality. For your invaluable help you would be compensated with \$1,000.

This is only an exploratory letter and I would welcome a reaction.

Sincerely yours,

Laurence Sickman
Director

LS:jf

**THE EXHIBITION OF ARCHAEOLOGICAL FINDS
OF THE PEOPLE'S REPUBLIC OF CHINA**

Invitational Opening

Thursday, December twelfth

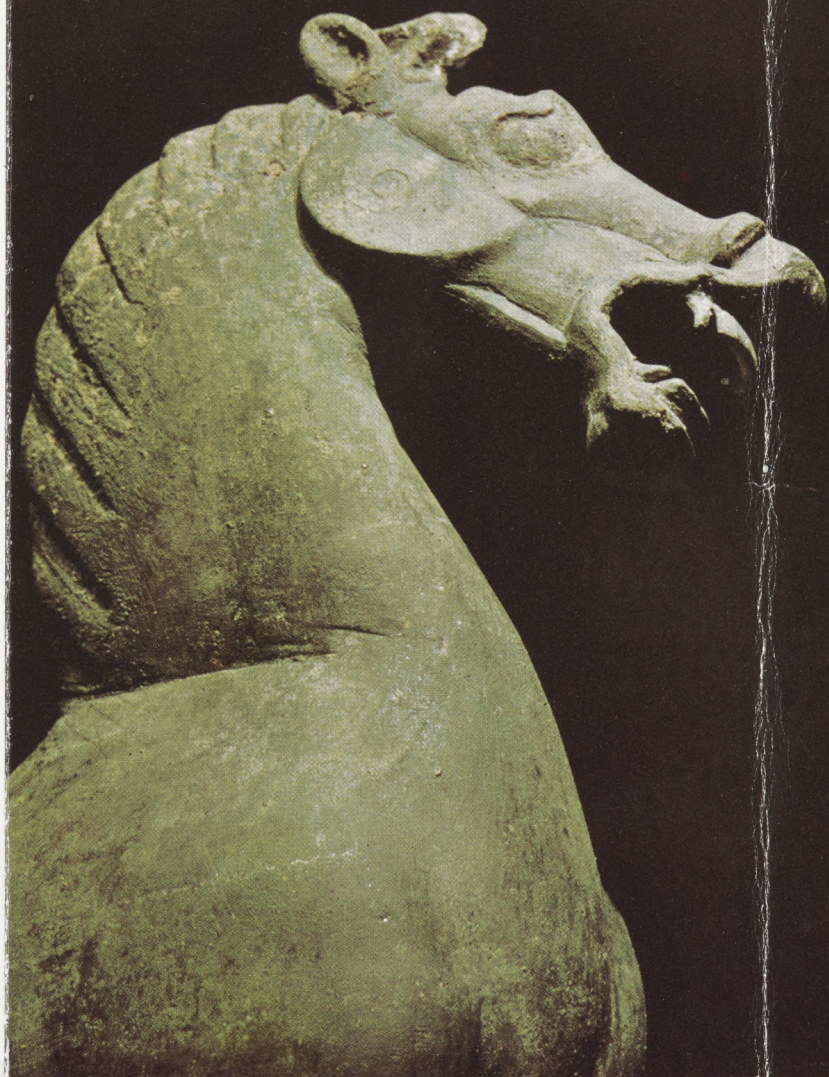
nineteen hundred and seventy-four

from ten in the morning to seven in the evening

**This card must be presented
at the entrance to the exhibition
non-transferable**

中華人民共和國出土文物展覽

Calligraphy by KUO MO-JO
Vice Chairman of the standing Committee of the
National People's Congress of the People's Republic of China
President of the Academy of Sciences of China



Grateful acknowledgment is made to the
International Business Machines Corporation
for its generous support of this exhibition

Calligraphy by KUO MO-JO
Vice Chairman of the standing Committee of the
National People's Congress of the People's Republic of China
President of the Academy of Sciences of China

The Flying Horse of Kansu (detail)
photograph by Per-Olle Stackman

中華人民共和國出土文物展覽

**The Exhibition of
Archaeological Finds of
The People's Republic
of China**

The Trustees of the National Gallery of Art
cordially invite you
to the opening of

THE EXHIBITION OF
ARCHAEOLOGICAL FINDS
OF THE PEOPLE'S REPUBLIC OF CHINA

Thursday, December twelfth
nineteen hundred and seventy-four
from ten in the morning to seven in the evening

Constitution Avenue at Sixth Street

Admission only by the enclosed card
(non-transferable) and limited to the
capacity of the exhibition

In honor of the Delegation of the Exhibition of
Archaeological Finds of the People's Republic
of China



*The Deputy Chief of the Liaison Office
of the People's Republic of China
Mr. Han Hsu*

requests the pleasure of the company of

Mr. Marc Wilson

at a reception

on Friday, December 13, 1974

at 6:30-8:30 p.m.

R.S.V.P. (regrets only)

Tel. 797-9146 797-8878

*2900 Connecticut Avenue, N.W.
Washington, D. C.*

National Gallery of Art

Washington, D.C. 20565
Telephone: (202) 737-4215
Cable Address: NATGAL

December 13, 1974

Dear Marc,

This is simply to capture for the record two items which we discussed during your visit here.

With reference to the 30,000 sheets we ordered on your behalf for the color section of the Chinese picture catalog, which you no longer desire, we will hold those sheets and use them if we have to reprint. Should we not reprint, you would purchase the paper from us at the end of the exhibition here.

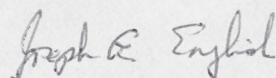
With reference to the temperature and humidity measuring instruments, we plan to send you the 50 that we purchased from England. At the end of the exhibition, you will return 25 of the instruments and retain 25. We will bill you at our cost for the 25 instruments you retain.

Please let me know if this is not in accord with your understanding.

I was delighted to have a chance to lunch with you this week and to exchange thoughts on various and sundry. We will keep you posted on developments during the Exhibition, but so far all is going smoothly. Surprisingly today, our first public opening, has not produced unusual crowds. This weekend will probably be our first big crush.

With kindest regards,

Sincerely,



Joseph G. English
Administrator

Mr. Marc F. Wilson
Curator of Oriental Art
William Rockhill Nelson
Gallery of Art
4525 Oak Street
Kansas City, Missouri 64111


Yale University New Haven, Connecticut 06520

DEPARTMENT OF ANTHROPOLOGY

December 16, 1974

Dr. Laurence Sickman, Director
William Rockhill Nelson Gallery of Art
4525 Oak St.
Kansas City, Missouri 64111

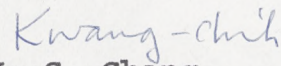
Dear Larry,

Your letter of 10 December I have just received. I'll be more than pleased to prepare an article of approximately 5,000 words on Chinese prehistory from the earliest hominids to the founding of the Shang state. You will have to let me know what audience I should address myself to, the desired format, and the deadline.

In the last few years I feel increasingly strongly that we eggheads ought to make a much greater effort to communicate, and communicate effectively, our scholarship to a wider audience, and for that reason alone I'm happy to do what I can to assist you in your project. I saw the exhibition in Washington last week and I think we are starting with excellent material. Needless to say, the generous honorarium offers additional inducement.

With best regards and season's greetings.

Sincerely,


K. C. Chang

KCC:dc

UNIVERSITY OF KANSAS MEDICAL CENTER
DEPARTMENT OF HUMAN ECOLOGY
KANSAS CITY, KANSAS 66103

DATE

12/18/74

TO

Mr. Frank Johnson

☐ NOTE AND FILE

☐ TAKE CHARGE OF THIS

☐ NOTE AND RETURN

☐ TO BE SIGNED

☐ NOTE AND SEE ME

☒ FOR YOUR INFORMATION

AT _____ A.M.
P.M.

☐ YOUR COMMENT

☐ ANSWER, SENDING ME
COPY OF YOUR LETTER

☐ FOR YOUR APPROVAL

☐ PREPARE REPLY FOR
MY SIGNATURE

☐ RUSH - IMMEDIATE
ACTION DESIRED

REMARKS:

SIGNED

Ethel Nurgel, M.D.

NATIONAL COMMITTEE ON UNITED STATES-CHINA RELATIONS, INC.

777 UNITED NATIONS PLAZA, 9B, NEW YORK, NEW YORK 10017 (212) 682-6848

BOARD OF DIRECTORS

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KATHRYN D. CHRISTOPHERSON

December 10, 1974

Dr. Ethel Nurge
University of Kansas Medical Center
College of Health Sciences and Hospital
Rainbow Boulevard at 39th
Kansas City, Kansas 66103

Dear Dr. Nurge:

Your idea of having a program on Chinese medicine is indeed intriguing, and one that is sure to draw a good deal of public interest.

Unfortunately, the National Committee's program is somewhat restricted, and I'm sorry that we will not be in a position to help. Our educational programs are more directly related to the Chinese Archaeological Exhibition; specifically, we are offering a program of travel grants for scholars to visit the Exhibition and are preparing educational materials for public programs on art and archaeology.

You may be interested to know, however, that a program on China's public health system is planned for St. Louis in February. You may wish to consider contacting the conference organizers to see if there is a possibility that speakers or other resources might also be available for Kansas City. The person to contact is David Wilson, St. Louis Field Staff, Asian Studies Resource Center, 803 SSBE Tower, University of Missouri, St. Louis 63131.

I am sorry that we could not be of more help.

Sincerely,

Arne J. de Keijzer

STAFF

President

CHARLES W. YOST

Vice President

DOUGLAS P. MURRAY

Program Associates

JAN CAROL BERRIS
PEGGY BLUMENTHAL
ARNE J. DE KEIJZER
ARLENE S. POSNER

Administrative Associate

ADELE GORGES

AJD/cs
Enclosure



THE UNIVERSITY OF KANSAS MEDICAL CENTER
COLLEGE OF HEALTH SCIENCES AND HOSPITAL

RAINBOW BOULEVARD AT 39TH • KANSAS CITY, KANSAS 66103

SCHOOL OF MEDICINE
SCHOOL OF NURSING
SCHOOL OF ALLIED HEALTH
UNIVERSITY HOSPITAL

DEPARTMENT OF HUMAN ECOLOGY
(913) 831-7175

fill
Education
Other
Name
link

December 4, 1974

Mr. Arne de Keijzer, Program Associate
National Committee on United States-
China Relations, Inc.
3777 United Nations, Plaza 9V
New York, New York 10017

Dear Sir:

In early November, I attended meetings of the Midwest Conference on East Asian Affairs in Lawrence, Kansas, and at the Nelson Art Gallery in Kansas City. At that time Mr. Mark Wilson, curator of the Chinese collection, in the Nelson Art Gallery, told us about opportunities to initiate programs in connection with the exhibition of the Chinese archaeological collection to be at the Gallery April 20-June 8. I did not, at that time, have any reason to believe I wanted such a program. However, the following week I passed an alcove-room in our library (I am a medical anthropologist on the faculty of a medical school) and saw exhibited a Chinese doll which used to be used in diagnosis. The site of a woman's ailment would be indicated on the doll for the physician customarily did not lay hands on the patient. We also have an acupuncture model and a few old Chinese medical manuscripts and books. Seeing this interesting local exhibit of the Department of History of Medicine, I was reminded of the possibility of developing a program to call attention to the coming exhibit at the Nelson Art Gallery. I began to think about utilizing a medical person rather than an anthropologist to have such a program. I have broached the idea to Dr. Robert Hudson who is the single professor of our History of Medicine Department, and he immediately suggested asking Dr. Ilza Veith to visit us from San Francisco and to have her speak about ancient Chinese medicine. She is an authority on the subject. As of this writing, the possibility has not been broached to Dr. Veith and we do not know what her schedule is but we are going to suggest a visit between April 20th and May 4th.

*make a
card, name,
specialty.*

Mr. Arne de Keijzer
December 4, 1974
Page 2

UNIVERSITY OF KANSAS
MEDICAL CENTER

What I write today is to ask whether you would be willing to supply a grant-in-aid in connection with this program. The estimate of expenses are:

Round trip air fare	\$254.00
Honorarium	\$200.00

and we would, of course, hold a public lecture and make a suitable announcement to the press.

Your reaction to this possibility is appreciated.

With best wishes.

Yours sincerely,

Ethel Nurge

Ethel Nurge, Ph.D.
Associate Professor

EN:bw

cc: Robert Hudson, M.D.
Mark Wilson
Tom Chin, M.D.

December 26, 1974

C
O
P
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Mr. Joseph G. English
Administrator
National Gallery of Art
Washington, D. C. 20565

Good Sir:

Thank you for your letter of December 13th.

This note is to confirm our mutual understanding, as detailed by you, about the 30,000 sheets of printing paper and fifty thermometer/hygrometers purchased from England.

Thank you very much for spending so much time with me while I was at the gallery. I am most grateful for your kind information about so many diverse aspects of the Chinese exhibition, as well as for your marvelous revelation about the multi-tone paging system.

With renewed thanks and every good wish.

Yours sincerely,

Marc F. Wilson
Curator of Oriental Art

MFW/d

December 26, 1974

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Mrs. Anne Keatley
Staff Director
Committee on Scholarly Communication with the
People's Republic of China
National Academy of Sciences
2101 Constitution Avenue
Washington, D. C. 20418

Dear Anne:

Our Chinese friends have come and gone. They seem to have been at ease and friendly spirits prevailed throughout their visit.

We very much enjoyed our conversations with them and were delighted to have the opportunity of showing them the gallery and Kansas City.

Our accounting office will shortly forward to you a statement in the amount of \$341.74. \$321.74 of that represents the cost of two luncheons for the delegation. The remaining \$20.00 represents a gratuity to the bus driver, who diligently attended us from early morning until well into the night.

There will be no statement for local bus transportation. That was very generously provided by Mr. George Powell, Sr., Chairman of the Board of the Yellow Freight System. The trustees of the Nelson Gallery gave a dinner for the Chinese delegation on Thursday night, the nineteenth of December.

We were delighted with our guests and your arrangements and look forward to future opportunity of entertaining other delegations from China.

With every good wish of the season.

Yours sincerely,

Marc F. Wilson
Curator of Oriental Art

MFW/d

December 26, 1974

C
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Professor K. C. Chang
Yale University
Department of Anthropology
New Haven, Connecticut 06520

Dear Professor Chang:

Mr. Sickman is taking a short holiday and is out of town at the moment. In his absence, I should like to acknowledge receipt of your letter of December 16th.

We are very grateful for your generous consent to prepare an article for us. I feel much more confident about our efforts to reach the general lay public knowing that we shall have your expertise brought to bear upon that effort.

Having been involved with museums for the past few years, as well as with teaching at the University of Kansas, I find that I, too, have become increasingly convinced of the need to aim our professional efforts more directly at the general public. We are also planning one phase of our total project that will bring together several hundred high school teachers for a concentrated two day course in the preparation of curriculum and of material for use in teaching units on Chinese material culture at the high school level.

If there is any way we might be of further service, please do not hesitate to call upon us.

With renewed thanks and every good wish of the season.

Yours sincerely,

Marc F. Wilson
Curator of Oriental Art

MFW/d

Yale University *New Haven, Connecticut 06520*

DEPARTMENT OF ANTHROPOLOGY

January 2, 1975

Dr. Marc F. Wilson
William Rockhill Nelson Gallery of Art
4525 Oak St.
Kansas City, Missouri 64111

Dear Marc,

Thanks for the letter of 26 December.

Will you, or Larry, let me know, soon, about the format and the deadline of my article? If you don't have any preconceived format, I will just go ahead and do the best I can. But I do need a deadline.

We missed you at the December 20 meeting in New York. The next meeting, sometime in February, will probably be in Washington, and I hope to see you there.

Happy New Year!

Sincerely yours,

K. C. Chang
K. C. Chang

KCC:dc

Memo

TO: John Lowrey
Exhibition Designer

FROM: Marc F. Wilson
Curator of Oriental Art

Have asked the service representative of Lightolier to come by 10 a.m. Monday, January 20th to discuss his line of equipment with us.

Marc F. Wilson

/d

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Mr. Marc F. Wilson
William Rockhill Nelson
Gallery of Art
4525 Oak Street

Stockholm January 17th 1975

stackman - foto ab



Kansas City, Missouri 64111
U S A

rindögatan 28
115 35 stockholm
telefon 61 58 00
telegramadress stafot

Dear Mr. Wilson:

Referring to your letter of November 12th and our answer of November 18th and delivery of photographs from the National Gallery, Washington, we like to know what has happened in this matter.

The National Gallery of Art used one of my pictures for a poster sold by mistake directly from an agency. If you like to use the same picture please contact me directly and not the agency.

Looking forward to hear from you, we remain

Yours sincerely,

Stackman Foto AB

Per-Olle Stackman

C
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January 21, 1975

Mr. Per-Olle Stackman
Stackman-foto AB
Kindogatan 28
115 38 Stockholm
Sweden

Dear Mr. Stackman:

In reply to your letter of January 17, which arrived this morning, I should like to inform you that we have only received your detail of the flying horse. That transparency was sent directly to us about the middle of November from the National Gallery in Washington, D. C. I understand the remainder of your material both black and white and color was accidentally returned to you by the National Gallery. None of this material has been received here.

Under separate cover I shall send you a check in the amount of U. S. \$500 for the right to use your transparency of the detail of the head of the flying horse. The \$500 represents \$300 for use as a poster which is not to be sold, \$100 for use in a flyer and \$100 for television use. I shall return the transparency to you within the week.

If you are still interested, I should like to receive from you any other photographs which you believe might be of interest to us.

With warmest thanks.

Yours sincerely,

Marc F. Wilson
Curator of Oriental Art

MFW/d

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January 21, 1975

Mr. Don Lottman
Public Relations
Southwestern Bell Telephone
Room 1394
500 East 8th Street
Kansas City, Missouri

Dear Mr. Lottman:

We have been in correspondence with The London Times and you should make a check in the amount of \$10 payable to The London Times for use of their photographic material in a non-commercial flyer. The address is as follows:

The London Times
201 East 42nd Street
New York, New York 10017

Attention: Mrs. Georgette Molitorno

Yours sincerely,

Marc F. Wilson
Curator of Oriental Art

MFW/d

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January 21, 1975

Mrs. Georgette Molitorno
The London Times
201 East 42nd Street
New York, New York 10017

Dear Georgette Molitorno:

This is to confirm our order of 5000 posters of the flying horse published by The Times of London at 40 pence each plus shipping. Please note that the U. S. Custom regulations require the legend "Printed in England" to appear on the posters. Our purchase order number is 01050.

Although this is to be considered a single order and billed to us, the shipment is to be split. One thousand (1000) posters should be sent directly to the National Gallery by the most expeditious transport available. The remaining 4000 should be shipped directly to us.

Yours sincerely,

Marc F. Wilson
Curator of Oriental Art

MFR/d

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January 21, 1975

Mr. David O. Johnson
Princeton Polychrome Press
P. O. Box 450
Princeton, New Jersey 08540

Dear Mr. Johnson:

This is to confirm our order of 4000 posters of the jade suit
(small version) according to your quotation of January 9, 1975.

I understand that you will make the caption changes in the last
line in the same type as that used in the preceding lines. I
should very much appreciate having a blueprint showing the cap-
tion change before you go to press.

With warmest thanks for your kind patience.

Yours sincerely,

Marc F. Wilson
Curator of Oriental Art

MFW/d

MEMORANDUM

January 22, 1975

TO: Laurence Sickman
Director

FROM: Marc F. Wilson
Curator of Oriental Art

Please call Parkhurst and arrange an appointment for Rob Martin to meet with him while he is in Washington next Tuesday, January 28, 1975,

Marc F. Wilson

/d

MEMORANDUM

TO: John Lowrey
Exhibition Designer

FROM: Marc F. Wilson
Curator of Oriental Art

SUBJECT: The Chinese Exhibition

The Chinese will be arriving at the Gallery Monday morning of February 3rd to inspect the completed drawings for this installation and for the cases. It is imperative that all drawings be completed prior to their arrival.

Marc F. Wilson

MFW/d

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The Nelson Gallery - Atkins Museum
4525 Oak Street

27.1.75

stackman - foto ab

Kansas City, Missouri 64111

U. S. A.



Stackman AB
S-161 86 Stockholm
S-161 86 Stockholm
S-161 86 Stockholm

1

Colour transparency 6x6 of "the flying horse" from the chinese exhibition - with the right to use it as a poster not to be sold, in a flyer and for television use

\$ 500

Please pay to:

Per-Olle Stackman
Banque de Paris et des Pays
Account 31. 583 L / Att. J-J. Michel
Rue de Hollande 2
GENEVA, Switzerland

\$ 500

\$ 500

Mr
Marc F. Wilson
The Nelson Gallery -
Atkins Museum
4525 Oak Street
Kansas City - Missouri 64111
U.S.A.

Stockholm 27.1.75

stackman - foto ab



rindögatan 28
115 35 stockholm
telefon 61 58 00
telegramadress stafot

Dear Mr Wilson,

Thank you very much for your letter of January 21st which worried me. It must be some sort of misunderstanding and my photographic material must still be in Washington? I enclose a copy of a letter I wrote today to miss Frances P. Smyth at the National Gallery of Art. I ask you kindly to keep the contact with her or mr Theodore Amussen and then I hope that you will get the pictures which should have been on your desk two months ago.

I also enclose an invoice of the singel picture you already like to use.

Looking forward to hear from you too, I remain

Cincerely yours

Per-Olle Stackman

Encl. copy of letter
invoice

C O P Y

Miss Frances P. Smyth
National Gallery of Art

Stockholm, January 27th 1975

stackman - foto ab

Washington D.C. 205 65
U S A



rindögatan 28
115 35 stockholm
telefon 61 58 00
telegramadress stafot

Dear Miss Smyth:

Referring to letter and photographic material, sent you August 31st and October 4th 1974, your answer September 16th and our cable to Theodore Amussen, dated November 18th, we are wondering where ~~our~~ photographs are at present.

With the cable we tried to stop the return of the material to us. We asked Mr. Amussen to forward it directly to Mr. Marc F. Wilson in Kansas City. As we hav'nt got it back we took for granted that the museum in Kansas City had got all the photographs long time ago.

Today we received a letter from Mr. Wilson. He tells us that he only has got one single colour transparency of the flying horse. Where is the rest of the material?

August 31st we sent you 13 colour transparencies 6x6 and 14 black-and white prints 24x30 and October 4th we sent you additional 30 colour transparencies 6x6 and 22 black-and white prints 24x30.

Please contact Mr. Wilson immediately and send him the material and please inform me at the same time about the situation. I am very concerned as these are important and exclusive pictures which were very hard to take and are rather difficult to replace.

Looking forward to an immediate reply, I remain

Per-Olle Stackman

Copy to Mr. Marc F. Wilson, Kansas City

300 East 46th Street
Envoy Towers Apt. 3D
New York, N.Y. 10017
January 27, 1975

Patricia McIlrath, Director
University Theaters
University of Missouri-Kansas City
Kansas City, Missouri 64110

Dear Ms. McIlrath:

I was most pleased to receive your letter of January 22nd, which you wrote on the suggestion of Dr. and Mrs. Grey Dimond and Lois Snow.

The idea of giving a lecture at your University in late April or early May appeals very much to me, and I would like to do it - if I am still in the United States at that time. I may suggest that we book a date, if all else is agreeable, and in the event I am out of the country momentarily, then my husband, Gerald Tannebaum, could substitute for me. As you will see by the material I am enclosing, he is highly qualified to speak on a wide variety of subjects concerning China, and about art and culture in China specifically. He was connected with the cultural circles in China longer than I was! And as a matter of fact, we have given joint programs on modern Chinese theater, films, the dance and the like.

The usual arrangements I make for such appearances are \$400 as my fee plus all transportation and hotel expenses.

Your query regarding a semester of teaching and involving a production of a Chinese play stirs up my professional emotions. However, as I work full time for the United Nations Secretariat, I am afraid I could not take all that time off. I could see acting as a consultant and being there from time to time for such a program, but not for a full semester. Right now my husband is in consultation with the Drama Department at the University of Maryland about such a course, in which he would carry most of the burden by giving the history of modern drama in China and leading the students through several plays, and in the end produce one called "The Storm" by Tsao Yu, once known as the O'Neil of China. They still haven't reached a final agreement, but it is under discussion as to finances and the like. If you would be interested in both of us under those conditions, please let me know.

With greetings, and

Very sincerely yours,

Chen Yuanchi
Chen Yuanchi

• CHEN YUANCHI - 300 East 46th Street N.Y., N.Y. 10017 - (212)867-6146

Born August 17, 1933 Wuhan, Hopei Province, China

Graduated from the Shanghai Dramatic Academy 1952

This is a regular four year college course in which the main emphasis is on preparing actors, writers, directors, set designers, etc. for participation in modern drama repertory companies throughout China. Specialization starts from the very beginning, and for actors it was the Stanislavski method when I was studying at the academy. A great deal of time, however, was spent on living, studying and laboring with workers in factories and peasants in the countryside, since the theater in China is meant mainly for these groups. This means not only taking drama to them, but more important presenting them drama about their own lives and history.

From 1952 to August 1971 with the Shanghai People's Art Theater

For nineteen years I performed a variety of roles for this dramatic repertory company. We did both Western and Chinese classics, for example, Shakespeare, Ibsen, Chekov, Ostravsky, etc.; Tsao Yu (called the O'Neil of China), Tien Han, Hsia Yen and many others.

But the main thrust of our company's work was to perform plays on contemporary themes. This refers not so much to presentation as to content. By contemporary we meant plays about the history of China in the past 150 years, as interpreted from the point of view of the workers and peasants. Plays were also done that dealt with life as it is today, the intent being to expose the audiences to human beings in the process of becoming better people, with lofty aspirations, who understand the cause of building up their country and are ready to sacrifice all for it. This is not only an education for the actors themselves, but at the same time it is a challenge to their professional abilities to portray accurately and attractively the heroes and heroines of the present.

On October 4, 1962 married to an American, Gerald Tannebaum

Arrived in the United States on January 1, 1972, accompanying husband upon his return home

Currently a writer and producer of radio programs for the United Nations Secretariat, Office of Public Information

Written, lectured and conducted seminars about contemporary China throughout the United States

följesedel



stockholm den January 29th 1975

till Mr Marc F. Wilson

rindögatan 28
115 35 stockholm
telefon 61 58 00
telegramadress stafot

The Nelson Gallery-Atkins Museum

4525 Oak Street

Kansas City, Missouri 64111

USA

14 pcs color transparencies - Chinese exhibition

4 " " " Red China

13 " black-& white pictures 24x30

Mr Marc F. Wilson
The Nelson Gallery-Atkins Museum
4525 Oak Street

Stockholm January 29th 1975 **stackman - foto ab**

Kansas City, Missouri 64111
USA



rindögatan 28
115 35 stockholm
telefon 61 58 00
telegramadress stafot

Dear Mr. Wilson,

Two days after we wrote you a letter as an answer of your letter of January 21st we received back from the National Gallery in Washington a part of our photographic collection from the Chinese Exhibition.

We enclose the pictures we got returned and at the same time we have asked Washington again to send the rest of the collection directly to you.

Please excuse us, but the confusion is in Washington as they didn't pay very much intention to your and our wishes.

Sincerely yours,

Per-Olle Stackman

Iris Kjellström
Iris Kjellström
Secretary

Encl. copy of letter to Miss Smyth, Nat. Gallery of Art, Washington
18 pcs color transparencies
14 " black-and white pictures

COPY

Miss Frances P. Smyth
National Gallery of Art

Stockholm, January 29th 1975

stackman - foto ab

Washington D.C. 205 65
U S A



rindögatan 28
115 35 stockholm
telefon 615800
telegramadress stafot

Dear Miss Smyth:

Two days after we have written you a letter asking where our photographs from the Chinese Exhibition are, we received a part of it back with no comments to us.

We are very confused as we for more than two months ago by cable to Mr. Theodore Amussen asked him to send the material directly to Mr. Marc F. Wilson at the museum in Kansas City.

Altogether we have sent you 43 pcs color transparencies and 36 pcs black-and white prints 24 x 30 and today we got 18 pcs color transparencies and 13 pcs black-and white prints back.

Please find the rest of the material immediately and don't return it to us. We beg you to send it directly to Mr. Marc F. Wilson in Kansas City. He has only got one single picture of the flying horse and is since nine weeks waiting for the rest of the material.

The pictures we got returned today we will send him immediately from here.

Hoping to hear from you as soon as possible, we remain

Sincerely yours,

Per-Olle Stackman/

Iris Kjellström
Secretary

COPY to Mr. Marc F. Wilson
The Nelson Gallery-Atkins Museum
Kansas City, Missouri 64111

January 31, 1975

C
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Mr. Hsieh Ch'i-mei
The Liaison Office of the
People's Republic of China
2300 Connecticut Avenue, NW
Washington, D. C. 20008

Dear Mr. Hsieh:

I enclose herewith for your reference a type-script of the captions and front material for the illustrated handlist of the exhibition we are now preparing. You will also note that we are using the comparative chronology which appeared in the handlist produced by the National Gallery. We will also use the chart of types of bronze vessels as it appeared in that catalog. Credit lines for photographic material have not yet been drawn up. I shall send those to you within the next few days.

I have enclosed xeroxes of proofs of some captions and front material which have already been set. This will give you an idea of the clean, modern-looking design we hope to impart in the book.

The captions have been drawn from the red covered catalog printed in Peking and from the unillustrated catalog used by the National Gallery. For the most part the captions remain unchanged. Here and there, however, minor additions have been made to report the excavation site of an object, if it was not included in the caption appearing in the other two catalogs. Occasional changes in word order or the addition of a grammatical article have also been made to increase the naturalness of the English.

Mr. Hsieh Ch'i-mei

- 2 -

January 31, 1975

We look forward to your kind co-operation with this matter and welcome your suggestions for amendations and corrections. Since time is of the essence in keeping to a very tight production schedule, we should be extremely grateful to you for a reply by February 10.

I am also enclosing for your perusal a blueprint of our announcement. As you can see, it deals with technical matters such as hours of opening, services, and the like. I shall send you the final printed versions in color as soon as they become available.

Mr. Sickman joins me in sending warmest regards to you and to Mr. Chang.

Yours sincerely,

Marc F. Wilson
Curator of Oriental Art

MFW/d

Enclosures

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January 31, 1975

Mr. Robert Ducas
The London Times
201 E. 42nd Street
New York, New York 10017

Dear Mr. Ducas:

This is to inform you that the University of Denver is organizing and conducting a program of public education in connection with the showing of "The Exhibition of Archaeological Finds of the People's Republic of China" here in Kansas City at the Nelson Gallery-Atkins Museum. Their program was instigated by us and is a non-commercial, direct extension of our educational effort. We are, in fact, supporting it with funds of our own.

I hope this clears up any doubt in your mind about the nature and intent of that program.

Yours very truly,

Marc F. Wilson
Curator of Oriental Art

MFW/d

cc: Elizabeth Fulder